

1843

Remembrance of the West

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The views expressed in this paper are solely those of the author.

POPLAR HILL, NEAR FRANKF: KY



R. Marquis, del.

P. S. Dural, Lith. Philad^a

On Stone by A. Hoff.

The seat of the Female Electio Institute P. S. FALL, M. A. President.
REMEMBRANCE OF THE WEST,
A COLLECTION OF

Marches, Waltzes, Gallopades, Songs &c.

Composed, arranged & Selected

by
P. Schmidt, A. C. Winicker, G. & F. Heidelberg &c.

(To be continued)

No.

PHILADELPHIA,

A. FIOT, *Publisher & Importer of Music & Musical Instruments, 196, Chesnut St.*

A DAY IN MISSOURI

WÆZZ

Composed for the

Piano Forte

And Dedicated to his Friend

P. SCHMIDT,

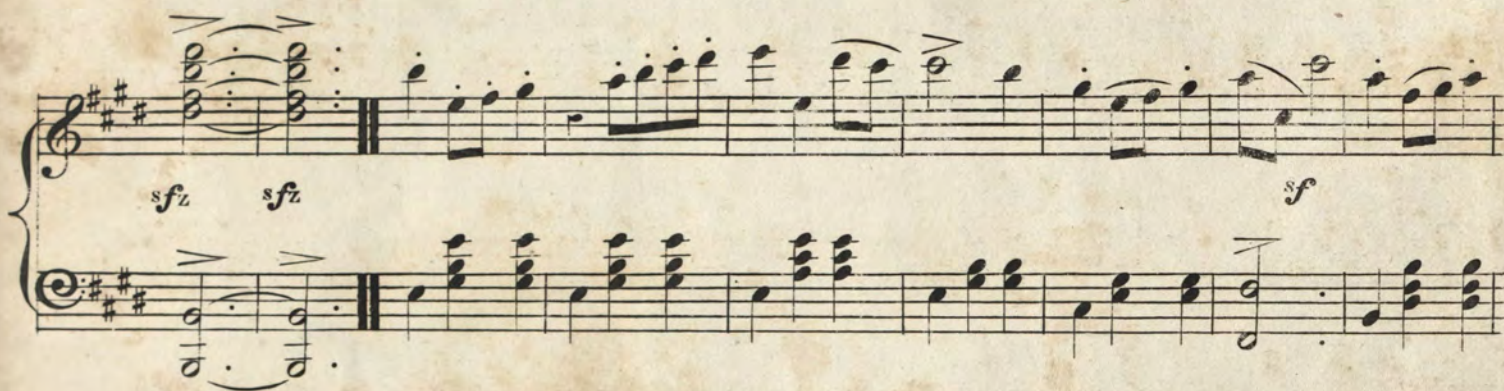
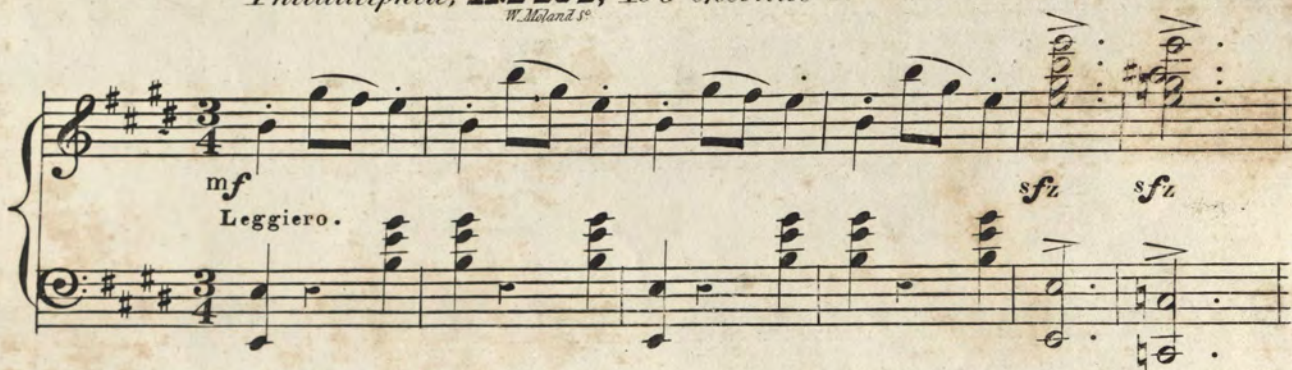
BY

A. C. WINICKER.*Property of the Publisher.*Philadelphia, **A. FLOT,** 196 Chesnut St.
W. Miland St.

ALLEGRO

CON

SPIRITO.



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music begins with a key signature change from D major to A major (three sharps: F#, C#, G#). The tempo/mood marking "Lusingando." is written above the bass staff. The system ends with a measure containing a triplet of eighth notes.

The second system of musical notation continues the piece. It features a series of chords and single notes in both staves, maintaining the A major key signature. The music is characterized by a steady, rhythmic pattern.

The third system of musical notation continues the piece. It features a series of chords and single notes in both staves, maintaining the A major key signature. The music is characterized by a steady, rhythmic pattern.

The fourth system of musical notation continues the piece. It features a series of chords and single notes in both staves, maintaining the A major key signature. The music is characterized by a steady, rhythmic pattern.

The fifth system of musical notation continues the piece. It features a series of chords and single notes in both staves, maintaining the A major key signature. The music is characterized by a steady, rhythmic pattern.

The sixth system of musical notation continues the piece. It features a series of chords and single notes in both staves, maintaining the A major key signature. The music is characterized by a steady, rhythmic pattern.

CAPTAIN STASZEWSKI'S FAVORITE MAZURKA
Arranged for the
PIANO FORTE.

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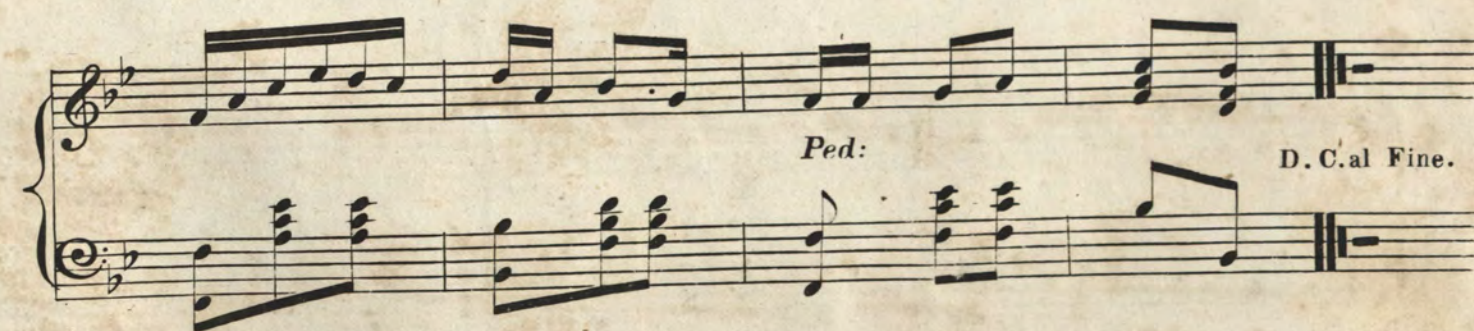
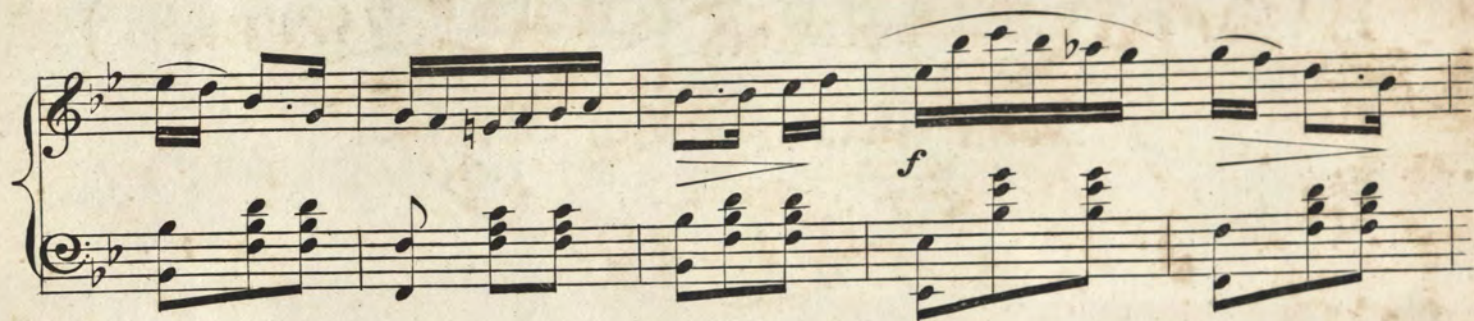
Philadelphia, **A. FIOT,** 196 Chesnut St.
W. Abland St.

ALLEGRO.

f *fz* *fz*

Ped: * *f* *cres:*

Fine. Leggiero *Ped: rfz* *



LA BELLE RIVIÈRE

a Gallopade

*Composed for the***PIANO FORTE***AND DEDICATED TO***John Delatfield Jun^r. Esq^r.***of Cincinnati.***BY****A. C. WINTCKER.***Philadelphia, A. FLOT, 196 Chestnut S^t.**(W. Meland 3rd)***GALOP.**

The musical score is written for piano and consists of three systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The first system is labeled 'GALOP.' and features a lively melody in the treble and a supporting bass line. The second system continues the melody with various ornaments and a triplet. The third system features a triplet in the treble and a supporting bass line. The score is printed on aged paper with some staining.

TRIO.

The image displays a handwritten musical score on aged, yellowed paper. The score is organized into six systems, each consisting of a grand staff with a treble and bass clef joined by a brace. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 2/4 based on the notation. The first system is marked 'TRIO.' and contains a repeat sign. The subsequent systems feature various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as accents (>) and slurs. The final system concludes with a double bar line. The paper shows signs of age, including foxing and staining.

N^o 4, Book 2.— Remembrance of the West.

LE BRILLANT GALOP DE LOUISVILLE

Composé sur un Motif de l'Opera

Lampa

ET DEDIE A

MISS SARAH BACON

PAR

P. SCHMIDT.

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Philadelphia, **A. FIOT**, 196 Chesnut S^t.

GALOP.

f Ped *Ped.*

** sfz* *mf*

8va *f*

8va. — — — — — loco.

mf Ped: *

f Ped:

TRIO.

p

f *p* *f*

p *f*

D.C.

THE BRIDE OF THE CREEK ISLE

Why do I weep?

Written by

Mrs. Hemans

The Music Composed and dedicated to

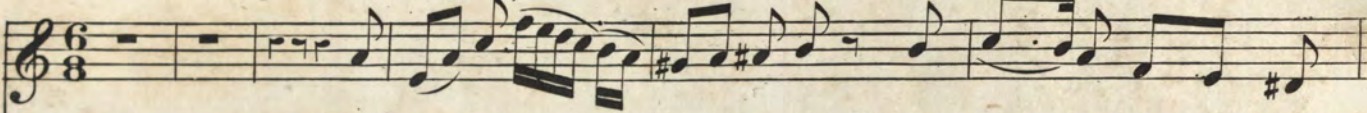
MRS MARY STRACK

By

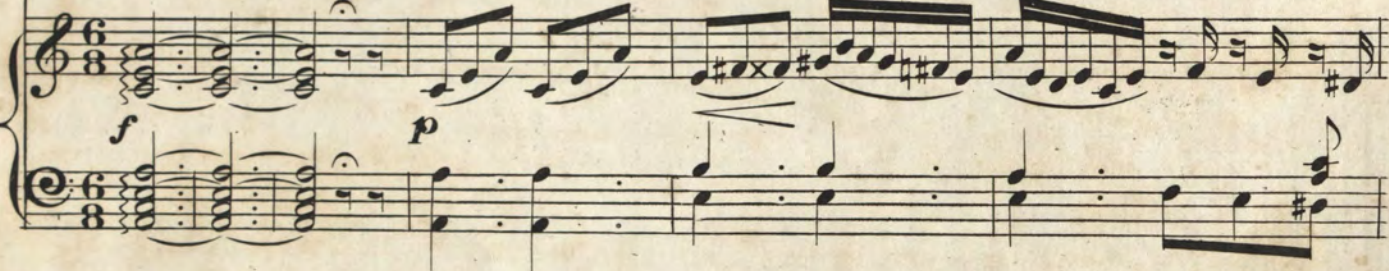
L. P. Schmitt.

Property of the Publisher.

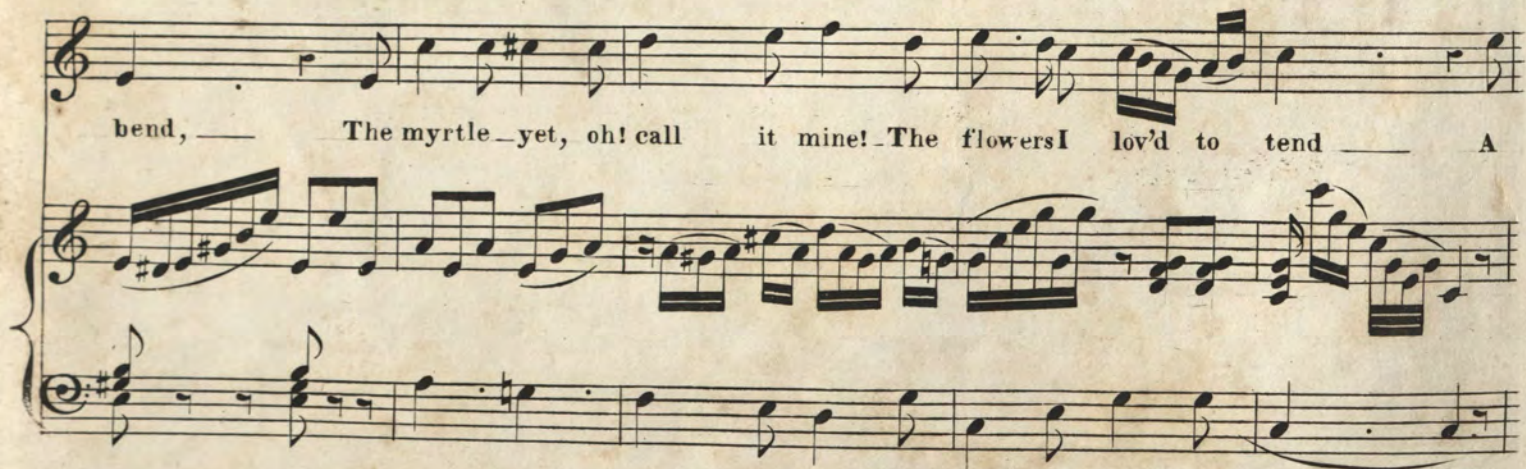
Philadelphia. **A. FIOT,** 196 Chestnut St.
W. Meland, 3^d

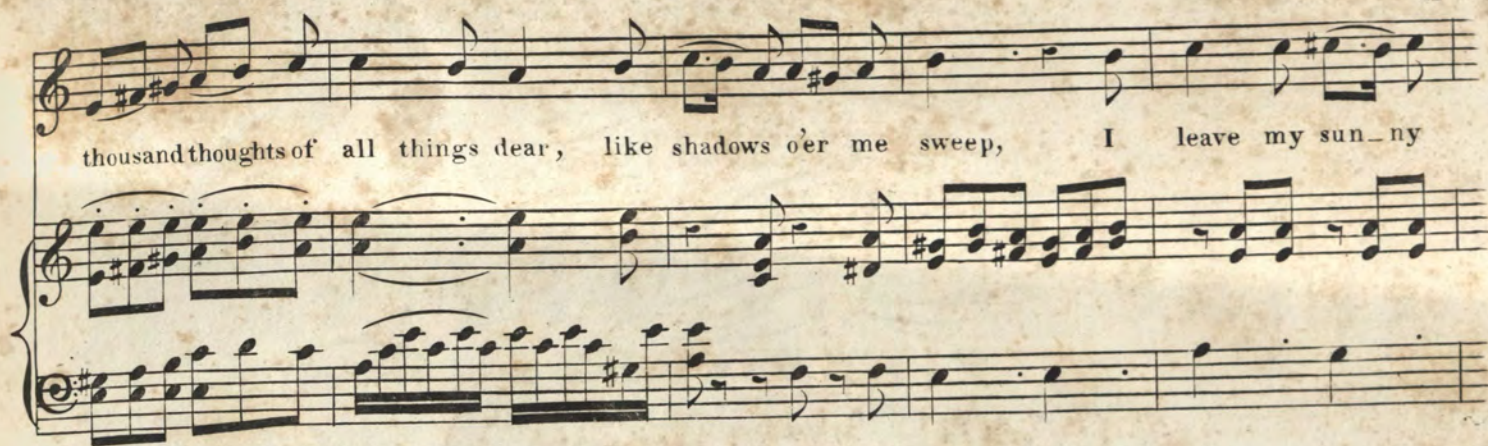
VOICE. 

Why do I weep? to leave the vine Whose clusters o'er me

PIANO. 

bend, — The myrtle — yet, oh! call it mine! The flowers I lov'd to tend — A





2

I leave thee, sister! we have play'd
Through many a joyous hour,
Where the silvery green of the olive shade
Hung dim o'er fount and bower.
Yes, thou and I, by stream, by shore,
In song, in prayer, in sleep,
Have been as we may be no more
Kind sister, let me weep!

3

I leave thee, father! eve's bright moon
Must now light other feet,
With the gather'd grapes, and lyre in tune,
Thy homeward steps to greet.
Thou, in whose voice, to bless thy child,
Lay in tones of love so deep,
Whose eye o'er all my youth hath smiled
I leave thee! let me weep!

4

Mother! I leave thee! on thy breast,
Pouring out joy and woe,
I have found that holy place of rest
Still changeless, yet I go!
Lips, that have lull'd me with your strain,
Eyes, that have watch'd my sleep!
Will earth give love like yours again?
Kind mother! let me weep!

The bride of the Greek Isle. 2.

MARY AND I

BALLAD

As sung by the favorite Vocalist **Mr. M. Cleary** Adapted & Arranged for the

PIANO FORTE

and Dedicated to
Miss Mary Dawson

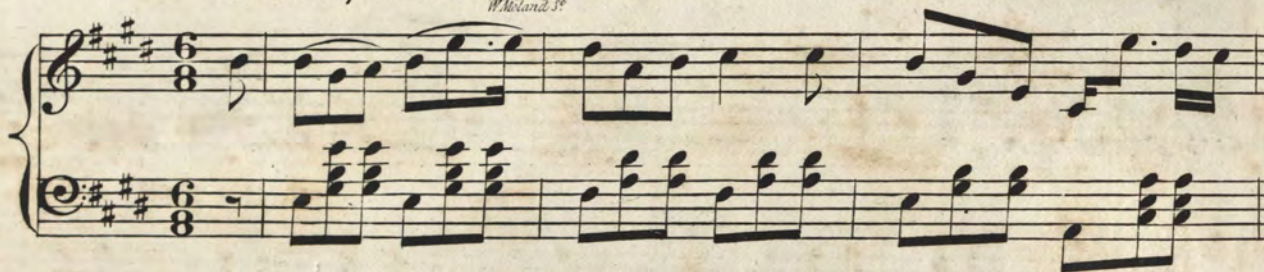
of the Bardstown Female Academy

BY
PAUL SCHMIDT.

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Philadelphia, **A. FIOT**, 196 Chestnut St.
W. Muland 5th

ANDANTE
CON
MOTO.



We've trav'er's'd yon mountain And play'd on its brow, We've sat by the fountain That

murmurs be — low; But now bare and hoary Our favourite tree That

once spread its glo-ry o'er Ma-ry and me, o'er Ma-ry and me.

sf p dim: pp

2

'Neath its shade my first sonnet did beauty survey
 When her tear fell upon it and hallowed the lay
 But the ploughshare has banished each trace round the tree
 And youth's vision has vanished from Mary and me.

3

Yes! the vale of our fathers is desolate now
 No fairy form gathers from bush and from bough;
 In silence they slumber beneath the yew tree
 Who times out of number blessed Mary and me.

4

'Tis a drear waste I wander in sunshine or shade
 The mountain smiles yonder but where is the Maid?
 Yon withered form bending her dim eyes on me
 A tear and smile blending, by Heaven tis she!

5

Let the fond tear of feeling down wrinkled cheeks stray
 Where time has been stealing the roses away
 Our bright dream is over and near us I see
 There's a green sod to cover both Mary and me.

Mary and I. 2.

OUR HOME IS ON THE SEA

(The Poetry by)

Lieut. Patten

(The Music, from P. Schmidt's Teutonia,

COLLECTION OF GERMAN SONGS

Dedicated to

MR. D. H. M. M^o CLEERY

by

PAUL SCHMIDT.

Property of the Publisher.

Philadelphia, A. FIOT, 196 Chesnut S^t

ALLEGRETTO
CON
ESPRESSIONE.

The first system of musical notation consists of three staves. The top staff is a single treble clef line with a common time signature 'C' and a whole rest. The middle and bottom staves are grouped by a brace on the left, indicating a piano accompaniment. The middle staff is a treble clef line with a common time signature 'C', starting with a piano dynamic marking 'p' and a series of eighth and sixteenth notes. The bottom staff is a bass clef line with a common time signature 'C', also starting with a piano dynamic marking 'p' and a series of eighth and sixteenth notes. There are accents (>) over some notes in both the middle and bottom staves.

The second system of musical notation also consists of three staves. The top staff is a single treble clef line with a common time signature 'C' and a whole rest. The middle and bottom staves are grouped by a brace on the left. The middle staff is a treble clef line with a common time signature 'C', starting with a forte dynamic marking 'f' and a series of eighth and sixteenth notes, followed by a decrescendo hairpin. The bottom staff is a bass clef line with a common time signature 'C', starting with a piano dynamic marking 'p' and a decrescendo hairpin, followed by the marking 'dim:'. Both the middle and bottom staves end with a double bar line.

My home is on the heaving sea Be_yond the breakers' roar I

never know a thought of woe, save when I see the shore; My

life is like a flashing car, and like a mer — ry stave , I

whirl along the deep, huzza! And dance up — on the wave I

cres:

Our home is on the sea. 3.

whirl a long the deep, huz — za! And dance upon the wave.

f *decr.* *cres:*

2

Amid the calm without a care
 For aught that earth can bring
 Wide rocking in the idle air
 I sit aloft and sing;
 When the storm booms fierce and far
 Regardless of the gale
 I climb the slippery shrouds huzza!
 And bend the flying sail.

3

The woodland note is sweet to hear
 And soft the hum of hives:
 But there's no music to my ear
 Like that which ocean gives
 When first our barque with every spar
 "Taught strain'd" her flight to urge
 Mid rattling tramp and wild huzza
 Beats back the bristling surge.

4

They say the landsman's bosom thrills
 With deeper joy than ours
 That glory crowns the sunset hills
 And fragrance scents the bowers
 But off! stretched seaward from the bar!
 Spread out the canvass free?
 And should they hail trump back huzza!
 Our home is on the sea.